



# FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

JULY 1983

## FALL ACCESSORIES: COLOR, TEXTURE, ANGULAR LINES

The Fall accessories have gusto. Gone are the small, shy items of seasons past. Each piece makes its own statement.

HANDBAGS: Texture is the key with combinations of leather, suede, patent, reptile and embossed surfaces. Two important color stories emerge: (1) classic tones of black, wine, grey, green and earth shades; (2) bright magenta, red, brick, mustard and teal. Brights are most dramatic when mixed with black. Shapes are classic--now redefined with angular lines.

REVIEWED:

FALL ACCESSORIES

SUITS FOR FALL

INTERSTOFF

AFRICAN TEXTILES

COTY AWARDS

The Suit Bag is the #1 item--a large clutch or a medium sized flat tailored shoulder bag. Details are important when the silhouettes are serious and sleek. Look for garment-quality leather; simple ornament and texture trim. Taupe-grey leather clutch with matching snakeskin insets--PLATINUM. Taupe leather drawstring clutch with glazed python trim--CARLOS FALCHI. Grey lizard half-moon clutch with agate clasp--BAGATELLE. Grey leather clutch with black patent-trimmed angular flap--VITTORIO RICCI. Reptile and wool collage-front beige clutch--STEGIO FOR TROTTERING. Grey leather flap-front clutch woven with multi-color strips of reptile--FURST & MOONEY. Black horsehair clutch with black suede geometric detail--BALLY. Flat, wine-colored shoulder bag with outside pocket and stamped signature; chestnut pigskin shoulder bag with diagonal front band to hold the flap--VALENTINO FOR PARISTYLE. Walnut colored leather drawstring bag--KORET. Flat snakeskin and suede shoulder bag--ETRA. Burgundy ribbed leather clutch--BAGHEERA. Suede snap clutch with calf knotted tie; flat, tapered calf bag with suede flap--MARY McFADDEN FOR CHIC DE PARIS. Burgundy pebble-grained shoulder clutch--PALIZZIO. Large burgundy tweed suede facile frame clutch with pigsuede trim--BARBARA BOLAN. The quilted Chanel bag with chain strap is making its comeback as the urbane look. Chanel pouch and clutch in quilted nappa; black satin--JAY HERBERT.

Sharing the spotlight are large, casual bags with a country-spirited look. Carry-alls, duffles, carpet bags, shopping bags, hunting bags, sling bags and oversized totes are the important shapes. Look for naked leather; suede, coated fabric and fringe; fur and ethnic trims. Burgundy suede bucket--MEYERS. Ochre colored ostrich-stamped leather oversized saddle bag--GAIL MARCUS. Molded rawhide pouch--RAPHAEL SANCHEZ. Grey and black zebra-print canvas tote with black leather trim--DAJANI. Antelope shopping bag with convertible flap closing--ROSEENI. Natural cowhide schoolbag--I. SANTI. Black leather hunting bag with tan leather trim--FRANK FALECK. Tan leather saddle bag with squirrel flap and karung straps; cowhide school bag with pencil pouch--BARBARA BOLAN FOR IL BISONTE. Large safari bag with soft flap closing in embossed elephant skin--BAGHEERA. Oversized hobo in burgundy pig suede--MEEGHAN ELLISON.



(Continued from page one)

**JEWELRY**--The accent is on new shapes and treatments. Primitive influences add texture to structured modern lines. Look for large pieces with faceted stones in enamel settings; Chanel-inspired looks; clean industrial shapes; blackened or matte-finish metals; the textured look of matte against shine.

**Bracelets:** large cuffs, often worn in multiples. Black polyester resin--CARA CRONINGER. Braided black leather trim on black acrylic bangle--MARV. Black enamel cuff set with glass gems--K.J.L. Black metal spiral cuff--BUCK. Oxidized primitive-look brass contour cuff--R.J. GRAZIANO.

**Necklaces:** link chains (looking newest in silver); sculptured collars; bead necklaces worn asymmetrically. Free-form etched brass choker--RAPHAEL SANCHEZ. Wide, earth-toned acrylic shield collar--RED COBRA. Polished silver-nickel link necklace with large, shiny black charms--STIGI. Large, flat, oval gold-tone link chains--YVES ST. LAURENT FOR MONET. Black onyx beads with silver plated circle ornament--KRASNE TWO. "Black diamond" faceted beads--TRIFARI.

**Earrings:** large button styles, often set with a stone; large hoops or tubular drops. Red enameled hearts set with fake diamonds; red/black enameled hearts--YVES ST. LAURENT FOR MONET. Large, square faux topaz button earring set in enamel--TESS. Brown enamel buttons with glass diamonds--NASH & NASH. Long, jagged brass earrings--KRASNE TWO. Burnished copper discs--R.J. GRAZIANO. Base metal drop hoops--CHRISTIAN ASTUGUEVIEILLE. Byzantine look in heavy gold-tone earring with onyx stone in beaded setting--NAPIER.

**BELTS**--strong in a variety of widths. Wider styles in supple leather; narrow, classics in bright leather with simple silver-tone buckles. The double wrap is important. Look for tailored, structured belts in reptile or reptile-embossed leather and clean sculptured buckles. For casual wear, naked leather, saddle leather and cowhide are the best fabrications.

Leather double-wrap with oxidized brass buckle--R.J. GRAZIANO. Saddle leather cartridge belt--TWO BLONDES. Double contour belt in rugged saddle leather--OMEGA. Burgundy 3/4" oil tanned leather belt with brass tone signature buckle--J.G. HOOK. Mid-width black leather & sterling silver

buckle--TERRA FIRMA. Green leather double wrap with grommets--SANDY DUFTLER. Slim reptile belt with sculptured silver-tone buckle--JANE KLEIN. Slim red leather belt with silver tear drop buckle--FOR NICOLE.

**HATS** add polish in classic menswear shapes: fedoras, boaters, Stetsons, safari hats. Look for oversize, wider brims and fuller crowns in black, camel, forest green, light grey, charcoal, taupe, burgundy. The new trims are feathers, grosgrain and snake. Taupe fur felt fedora; creased safari hat with chamois band--MAGGIE VALL. Oversize safari hat with pleated band; grosgrain-trimmed fedora with low crown and broad brim--ROYCE BY ERNIE. Wide-brimmed black wool felt boater with black cashmere scarf--MAEVE CARR. Pearl grey wool felt fedora with bright purple band--WHITALL & JAVITS. Black wool felt fedora with metal stud-trimmed crown--TWO BLONDES. Large-brimmed, wool felt picture hat with rounded crown--BETMAR. Large velour fedora with grosgrain ribbon--MAKINS.

**SCARVES:** mufflers in 4' lengths and oblongs are strong in colorful wool or cashmere plaids--black and white Prince of Wales weaves; houndstooth, herringbone, plaid; foulard and paisley prints. Dark, earthy, classic colors are best--burgundy, brown, black, hunter green, plum. Wool challis muffler with equestrian print--J.G. HOOK. Red/ black checked cashmere scarf bound in black velvet--YVES ST. LAURENT FOR JEWEL CASE. Black and white Prince of Wales wool muffler--SUSAN HORTON. Bright, tartan plaid muffler--CHRISTIAN DIOR FOR JEWEL CASE. Brown & black striped wool muffler--ECHO.

**GLOVES:** leather, wool jersey or knit, the glove is one of Fall's most important accessories. Lengths vary from wrist to elbow and look newest with dressmaker or sportive details: snap or buckle closures, turned back cuffs, pleated insets, contrast color insets. Classic colors continue with black, brown, grey and burgundy--often trimmed with a contrasting bright. Black suede cuffed in red suede; slices of red suede between the fingers of a black suede glove; white suede trimmed with black suede bow--NOVA GLOVES. Two-tone plum and black leather--BILL BLASS FOR GRANDOE. Snakeskin gauntlet--CARLOS FALCHI. Bright red wool--CHRISTIAN DIOR KNITS FOR HANSEN. Fair-isle pattern arm warmers and solid color knit gloves--ARIS. Acrylic knit with popcorn stitch set-in cuff and leather palm--HANSEN.



## FALL SUITS: MENSWEAR FOR HER

Fall suits are feminine versions of traditional menswear—softened, sophisticated, and wearable. The newest look is the mismatched suit with a patterned jacket and solid skirt. Outerwear walking suits with longer jackets—some to 7/8th length—are making a comeback. The coatdress is important in solid gabardine and solid-look worsted. For evening: tuxedo looks in skirt suits with satin trim in wool ottoman, velvet, and wool worsted. The jacket silhouette is short with narrower lapels or collarless. Jackets have asymmetrical closings or are double-breasted (meant to be worn open); skirts are sleek and slim.

Haberdasher fabrics are everywhere: wool crepe, pinstripe worsted, herringbone, gabardine, flannel in pinstripes and solids, glen plaid, checks, stripes, and diagonals. The colors are grey and greyed tones of blue, black, brown and taupe—all traditional menswear shades. White gabardine is carrying forward for holiday.

The walking suit is featured in wool gabardine, tweed, and cashmere blend; jackets are double-breasted or with asymmetric closings...AUGUSTUS. Elegance in red/black and grey/black Chanel-type suits; cut-away short jacket and slim skirt in menswear suiting; three-piece weekender; cashmere blazer suit...STANLEY BLACKER FOR WOMEN. The mismatched suit is a best seller; also the short skirted evening suit with double-breasted satin lapel jacket...PIERRE CARDIN.

For daytime—menswear fabrics show up in short jackets and slim skirts; evening—the velvet dressmaker suit or three-piece wool ottoman suit with satin vest and trim...AUGUSTUS FOR CAUMONT. Strong black and white story in glen plaid, check, or tweed; big double-breasted jacket and coat dress in gabardine and wool crepe to go with silk dyed-to-match blouses...CHAPNIK & CO.

Two-piece dressmaker suits: black flannel flange-shoulder jacket with white satin collar and cuffs; notch collar fitted jacket with flared peplum. Menswear worsted and walking suits are softened; dress suit with wrap skirt and fly front jacket has black satin collar and cuffs; three-piece Chanel looks with silk-lined jackets to wear day-into-evening...NIPON COATURE.

Dropped wing-collar short jacket with straight skirt in wool ottoman...POGIA BY

DOMINIC POLIMENI. The double-breasted jacket goes longer with menswear construction in wool gabardine or flannel; short one-button jacket in black wool crepe, grey doeskin flannel, white gabardine. The business look in suits with ten-button blazer and slim dirndl skirt; also boot-length skirt and coatdress...SIR FOR HER.

The short jacketed suit leads—whether with a wing collar, collarless, or asymmetric closing—to wear with a grey/white silk blouse with pleated front, stitched collar and cuffs; white flannel pant suit with blouson jacket...ALFRED SUNG. The one skirt silhouette is an updated trouser shape to work with asymmetric, two-button, mandarin collar and collarless jackets. Pastel gabardines continue for Fall; pantsuits feature double-breasted and longer jackets...TAHARI.

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## "AFRICAN TEXTILES"

On display until December 4, the new major exhibition at the American Museum of Natural History traces the development of textiles in the African continent from historical fashions to traditional crafts-works, and techniques of weaving and decorating cloth. Striking examples of handcrafts, including dyeing, stencilling, embroidery, applique, and painting are shown. Pieces to note include a hide fringed skirt with red, blue, white and yellow beadwork from Tanzania, a wool tapestry weave saddle bag and boots from Morocco, and barkcloth skirts from Uganda. Located at Central Park West and 79th Street, the museum is open daily from 10-5:30, and until 9:00 on Wed., Fri., Sat.

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## COTY AWARDS

The 43rd annual Coty American Fashion Critics' Awards will be presented Thursday, September 29, at 7:00 P.M. at a benefit for the Fashion Institute of Technology. Nominees for the "Winnie" awards for women's fashions are Gloria Sachs, Willi Smith, and Zoran. Gene Pressman and Lance Karesh for Basco, Andrew Fezza, and Alan Flusser are the menswear trophy nominees. Coty Hall of Fame citations were given to Bill Blass, Perry Ellis and Alexander Julian; Norma Kamali was elected to the Hall of Fame. Special awards will be presented to Carlos Falchi for handbags, belts, and gloves; Susan Horton for scarves; and Jon Weiser for the Charivari workshop.



## 49TH INTERSTOFF FABRIC FAIR: SPRING/SUMMER '84

**OVERVIEW:** From Kenya to Kyoto, the 49th Interstoff was global. With inspirations ranging from architectural to primitive, the news was in color, texture, and practicality. Cloths were sheer and lightweight. '84 fabrics breathe, feel cool and comfortable—even when layered. For late-day, elegance was the theme, but comfort was a major consideration.

Linen...the number one fabrication--by itself or blended with silk or cotton. Textured...subtly dimensional or with an illusion of surface interest via color or a variety of weaves and natural fibers. Primitive...Africa, South America, the South Seas or any warlike jungle.

Classic...clean, architectural, menswear patterns softened by Jaspe yarns--some printed to resemble wovens.

Winds from Eastern Shores...Ikats, batiks, madras, traditional Japanese weaves, Indigo grounds, kimono type prints.

Los Angeles '84...a salute to the summer Olympic games...action wear fabrics, especially knits...many are double-faced.

Continuing Trends: mesh--stronger than ever...jacquards--often two or three patterns woven into one cloth...seasonless fabrics--the newest a lightweight mixture of finely worsted wool and silk...stripes and plaids widely spaced and oversized.

**TEXTURED:** duck, sailcloth, honeycomb, hopsacking, waffleweave, coarse linen, pique, lino, mesh, rustic tweed, seersucker, gauze, chambray, denim, whipcord, bedford cord, damask, chevron, ottoman, boucles, loops, pebbles, ropey knits, wrinkles, crinkles, puckers, crepons.

**PRIMITIVE:** rustic toiles, canvas, serge, poplin, mesh, chenille, all linen, cloque, raw silk, seersucker, voile, raffia, shantung, tussah, ramie cloth, slubbed and mixed yarns, homespun weaves, irregular etamine, heavy crepon, coarse crepe, drawn thread, clips, burnouts, lacquered, coated.

**CLASSIC:** poplin, gabardine, flannel, flat linen, tropicals, panamas, silken canvas, silk linen, herringbone, faille, crepe de chine, smooth crepe, flat tweed, pique, chambray, oxford cloth, pongee, challis, sateen, shantung, twill, mousseline, lawn, batiste, etamine, lustered jersey.

**L. A. '84:** sporty fabrics--terry cloth, mesh, gauze, canvas, poplin, twill, seersucker, tone-on-tone damask, duffle cloth, tablecloth fabrics, crinkle cloth, wrinkled cotton, openwork, velour, fleece, homespun cloth, wide ribbed, nubby, brushed, chenille, thermal and pot holder knits, double jersey, stretch fabrics...many are coated, double woven, aged.

**LATE-DAY:** silk--chiffon, burnouts, clip dots, netting with filigree, damask, silk and wool organdy...organdy cloque, voile, tulle, lace, puckers, jacquards, ottomans, tussahs, triple georgette, satin, crepe, crepe de chine, mousseline, brocade, marocain, matelasse, matte jersey, metallics, dobby effect taffeta, embroidery, sequins.

**THE PRINTS:** dramatic bold patternings to unusual bayaderes...graphics, geometrics, modern art forms a la Dufy, Matisse, and Bauhaus...Japanese inspired calligraphy and Ikats...primitives...the animal kingdom, jungle camouflage, tropicals, florals, conversationals...stripes--surfboard, deck chair and tennis...free-form and golf checks..patchwork and ethnic abstracts.

Ground Treatments: jacquard, splattered, marbled, mottled, faded, cross-dyed, tie-dyed, crinkled, embossed.

Colors: neutrals...cream, camel, peach, light grey, khaki, white. Darks...indigo, black, green, mahogany, russet, burgundy, elephant grey, African violet, cobalt blue. Midtones...orange, amber, palm leaf green, burnt rose, sky blue. Neon brights...hot pink, chartreuse, mandarin orange, fuchsia, canary yellow, electric blue.

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**PUBLISHER:** Ruth Finley, FASHION CALENDAR

**CONTRIBUTING EDITORS:** Alice Meyer, Florence & N.Y.

Eleanor Mutarelli, Rome

Lee Slaughter, New York

Sherry Bobrovsky, New York

Eleanor Cohen, New York

Eileen O'Donnell, New York

Devorah Tedeschi, New York

Gloria Ross, New York

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